

The McGill
Daily
volume 86 • number 17
October 17-23, 1996
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Culture

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and

Other

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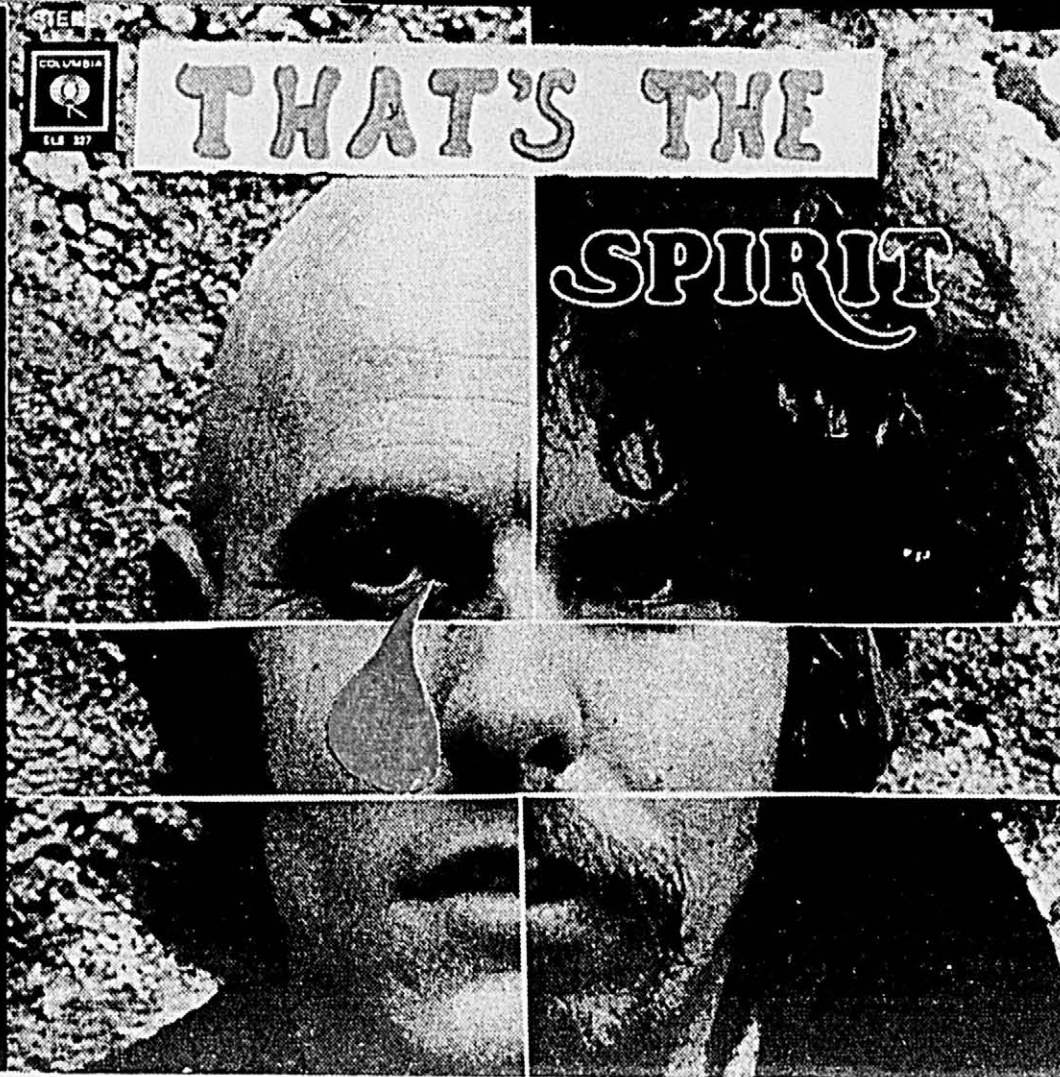
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Letters

And the blood question rages on...

To the Daily,

After speaking personally with SSMU VP Internal Affairs Mark Feldman, it has come to my attention that a note of clarification regarding my Hyde Park in last week's *Daily* is necessary.

One of my comments responded to Mr. Feldman's lament that "people were using the blood drive for political purposes", and retorted that it was Mr. Feldman himself who invited LBGTM and other concerned individuals to set up a table at the event. Although this quotation was presented in the *Tribune* as though the individuals being referred to were LBGTM and the organizers of the information table, I have now learned that Mr. Feldman's remark referred to some rumours he had heard before LBGTM or SSMU Council had taken a stance on the question.

That being said, I reiterate my previous call for student solidarity on the issue of supporting blood donation and lobbying for change in the Red Cross questionnaire.

naire is discriminatory in that it seeks to screen out certain high risk groups from donating blood.

I am sure that if these people sat down in a non-confrontational manner with the Red Cross to understand why certain questions were asked, they would come to realise that the questions are morally, medically and legally necessary. Both the B.C. and Québec Human Rights Commissions have already reached this conclusion.

The Red Cross has only one motivation for its questions — the safety of the blood supply. I hope that McGill students will approach this issue with an open mind. The Red Cross discriminates against no person or group, but unfortunately, not all of us can give blood. Those of us who cannot give blood can serve the community in many other valuable ways and should not see themselves as the subject of discrimination.

**Armand de Mestral
Professor of Law
Governor, Canadian Red
Cross Society**

**Darrell Tan
U2 Microbiology and Immunology**

Free Ron Arad!

To the Daily,

On October 16, 1986, an Israeli Phantom fighter jet exploded on the outskirts of Lebanon. The pilot and the navigator — Ron Arad — successfully ejected and they landed behind enemy lines, in the south of Lebanon. Almost immediately, the landing region

was surrounded by Palestinian and Shiite forces. A daring rescue operation ensued, where Israel — using a cobra helicopter — managed to rescue the pilot. Ron Arad was not as fortunate, and he was taken prisoner by a Lebanese Shiite group known as Amal. In the first year of his capture, there were indications that he was alive (he even wrote a letter), but since that time there has only been silence.

This eerie silence is echoed here in Canada. Our government is among the first to condemn Israel — most recently in regard to the tunnel incident. But Canada has seen fit to remain quiet in regarding the actions of renegade states like Iran and Syria — both of which openly support terrorism in the Middle East and around the world. Ron Arad is believed to be held by an Iranian backed militia in Lebanon. As long as world pressure remains non-existent, Iran will see no reason to free its captive.

Ron Arad has received none of the basic human rights guaranteed internationally to prisoners of war. His family has been waiting 9 years for so much as a word of his whereabouts and whether or not he is still alive. His wife Tami has lobbied worldwide on behalf of her husband's release.

Wednesday, October 16 was the tenth anniversary of Ron's capture. Will another decade go by in which the world stays silent? Help us to raise a voice on Ron's behalf. For more information contact Hillel at 845-9171.

**Neil Sandler,
President, Hillel McGill**

Note From Below

**ELECTIONS FOR THE
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TIME, AND ANY MEMBER
OF THE DAILY PUBLICATIONS
SOCIETY WHO IS STAFF IS ELIGIBLE.**

**THUNDER-COW GURGLES
CHERRY SODA.**

Erratum

The story "Turning up the heat", published in the *Daily* on October 7, was written with files from M-J Milloy. The *Daily* regrets the error

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McGill employees slandered by prejudiced administrator...

To the Daily,

An open letter to Principle Shapiro:

In the Oct. 7 issue of the *Daily*, a University representative was quoted as saying: "...[workers at McGill] don't have a leg to stand on, they just want less work and more money.... Remember, most of these people can't speak English or French, most of them are not even literate."

Having confirmed with the article's author that the above mentioned statements were accurately and correctly quoted, my question is: Who made these statements? Which of the University's representatives on each of the Negotiation Teams has such contempt for the working people of the McGill community? Aside from the flagrant falsehood of both these statements, they exude prejudice and they border on, if not cross the line of, racism.

Given that our workloads have had to face an increased workload, numerous

abolitions in the last few years and a salary freeze since 1992, while the Senior Administration and Academic Community continued to get increases, the suggestion that our members just want less work and more money could hardly be more absurd and provocative.

The University community has the right to know who has made such insulting and inflammatory remarks and we need to know what steps you are taking to deal with such abhorrent attitudes that can only serve to exacerbate the lack of progress in every area of Labour Relations at McGill. More specifically, we are requesting a written apology to all those employees who have been unjustly slandered and falsely represented.

Allan Youster
President, MUNACA (McGill University Non-Academic Certified Association)

cc:
Mr. Robert Savoie
Mr. Paul Bélard
Mr. Dennis Bancroft
Mr. Pierre Champagne
Mr. Michael Yakobina

Mr. Michael Temelini
Ms. Regina Harrison

...And ignored

To the Daily,

We write as members of MUNACA, a group which includes over 1000 women at McGill. Together we work as secretaries, lab technicians and library assistants, as well as many other positions, representing every facet of the University. We wish to express our surprise and, indeed, dismay, that the *Daily's* article of September 16, which describes the stonewalling by professors on changes to McGill's policy on sexual harassment, fails to mention our concerns. The article must be commended on many levels, but would have been much more accurate and complete if it had noted that our group has been refused representation on the committee to review the Sexual Harassment Policy. Because of this refusal, our contributions to the ongoing review of these issues on campus have not been addressed.

We think it necessary to underscore the absurdity of the University's efforts to completely exclude us from discussions of this policy, in which (sadly) we have a critical interest. In the future, we hope that the *Daily* will see fit to consider our far-from-minor presence on campus and understand that the McGill community will not solve its common problems if the interests and well-being of all its members are not reflected in its decisions.

Jacqueline Gauthier — Occupational and Physical Therapy
Maria Ruocco — Vice-President, Grievance, MUNACA
Gloria Morgan — Surgery
Andree Ippersiel — Continuing Education
Ginette Sanfaçon — Fellowships and Awards
Dot Luk — Biology
Laila Lampsa — Management
Ella Salera — Computing Centre
Elizabeth Shearon — Physics
David Roseman — Italian
Debra Blanch — Fellowships and Awards

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SAME BLOOD DRIVE, DIFFERENT STORY

Carleton University quietly lobbies Red Cross

By Zachary Schwartz

While McGill reels from the Red Cross' cancellation of the blood drive, students in Ottawa have continued the fight, with the help of their university's administration.

"Last year, there was a loud disruptive protest to raise awareness," says Michael Mackay, a student councilor and co-coordinator of Carleton's Gay, Lesbian and Bisexual centre (GLB). "This year we were attempting to cooperate — it's a delicate balance."

Unlike McGill's blood drive, the Red Cross did not pull out of Carleton even though it knew a protest would take place.

"We made it clear that we wanted people to give blood, but that we're fighting [to change the Red Cross questionnaire]."

Students at both McGill and Carleton have been trying for years to change the Canadian Red Cross Society's screening practices — practices which they argue do more harm than good.

The screening questionnaire prevents men who admit to having sex with another man from donating blood.

According to Dr. Pierre Tellier, director of McGill Health Services and a physician who oversees HIV testing, the questionnaire is unsafe because it labels people as high risk groups, as opposed to focusing on high-risk activities.

Dmitri Bajorek, a volunteer at Carleton's Gay, Lesbian and Bisexual centre, agrees.

"The truth is the Red Cross is endangering the blood supply because their screening program doesn't screen out women engaging in high risk activity," says Bajorek.

The Red Cross disagrees, and has no intention of changing its screening policy.

According to Steve Smith, director of the Red Cross' Ottawa centre, what's good enough for the American Food and Drug Administration is good enough for Canada.

"The questions used in the questionnaire ensure the safety of the Canadian blood supply, and the document is regulated by [Health Canada's] Bureau of Biologics... and the FDA of the United States," says Smith.

Armand de Mestral, Governor of the Canadian Red Cross Society, maintains that the screening questions are "morally, medically and legally necessary."

But in a meeting last year, MacKay was told by the Red Cross that they could not list high-risk activity as a screening criteria "because of a lack of space."

MacKay calls the Red Cross' response ignorant, and believes that a long questionnaire is a small price to pay for a safe blood supply.

A ripple in the pond

This year, Carleton's student council voted to bar the Red Cross blood drive outright, by a vote of 21 — 4.

Carleton's administration, however,

stepped in, and the University president personally invited the Red Cross to hold its October 8 blood drive on campus.

His invitation included a letter outlining undergraduate students' requests for the Red Cross nurses to undergo "sensitivity training" before the blood drive.

Bajorek says the sensitivity training will include anti-homophobia training to make the nurses aware that there are gay men who want to give blood.

"The point wasn't to alienate people," explains Bajorek, "the point was the endangered blood supply."

According to MacKay, the compromise is a step in the right direction.

"If [the Red Cross] has to come, the sensitivity training will let us know they're cooperating," says MacKay. "If we can't change their policy, at least we can change their attitude."

But MacKay does not know whether this sensitivity training of Red Cross staff will be mandatory, or simply encouraged by Carleton's administration.

According to Bajorek, the challenge is to encourage people to give blood without giving up their rights. He believes that this message can be lost in a large, loud protest, like Carleton's demonstration last year.

"Last time it got more coverage, but it was sensationalised," said Bajorek.

MacKay disagrees. "We might have upset people, but I make no apology — we got the word out."

CREATING SOMETHING OUT OF NOTHING

by Jonah Brucker-Cohen

Hard Core Logo: Falsity as a Form of Resistance

There once was a band named Hard Core Logo, or at least that's what their press kit would like you to think. Billed as a die-hard punk band that "outlasted [their] West Coast contemporaries like the Dead Kennedys,

logo attachments and billing their Saturn line as "a different kind of car company, a different kind of car," McDonald and co-producers Christine Haebler and Brian Dennis have subverted the current trend of 're-



CALLUM, PYPER-FERGUSON, DILLON, COULSON AS
HARD CORE LOGO

Black Flag, Nazis in the White House, Germs, and X," Hard Core Logo are nothing more than a '90s invention of novelist Michael Turner, immortalised on celluloid by indie filmmaker Bruce McDonald (*Highway 61, Roadkill, Dance Me Outside*).

Hard Core Logo is less a film about a band with a following than an example of media hype gone out of control. Just as General Motors have pulled off the ultimate scam by avoiding all

technology (see <http://www.hardcorelogo.ca>) it is possible to create something out of nothing with little effort. The scary element surfaces when people begin to perceive that nothing as truth. In the film's case, falsity becomes a theme of resistance among its characters, rather than an instrument of trickery.

According to the fabricated history, HCL were originally formed in Vancouver in late

1977 when childhood friends singer Joe Dick (Hugh Dillon, lead singer of the *Headstones*) and guitarist Billy Tallent (Callum Keith Rennie) stumbled upon bassist/ex-mental patient John Oxenberger (John Pyper-Ferguson) and drummer Pipefitter (Bernie Coulson). Since their initial show they have amassed an impressive eight year discography that begins with their first EP, *Son of a Bitch to the Core* (1978) and ends with the anthemic eulogy, *Something's Gonna Die Tonight* (1986). The film opens with a benefit concert organised by Joe Dick to revitalise his punk hero Bucky Haight, ex-singer of Nazis in the White House, who has reportedly been shot in the legs with an assault rifle. After a highly successful show, Dick persuades the band to reunite for a reunion tour throughout western Canada.

As the film progresses, we begin to realise how Hard Core Logo's reality embodies everything Canadian. By spitting out stereotypes as if they were flat Molson and deconstructing the indie-major label progression with Dick's statement "It's better to quit than to sell out," HCL are only interested in surviving on their own terms. Consequently, the film becomes a sarcastic culture catalogue embed-

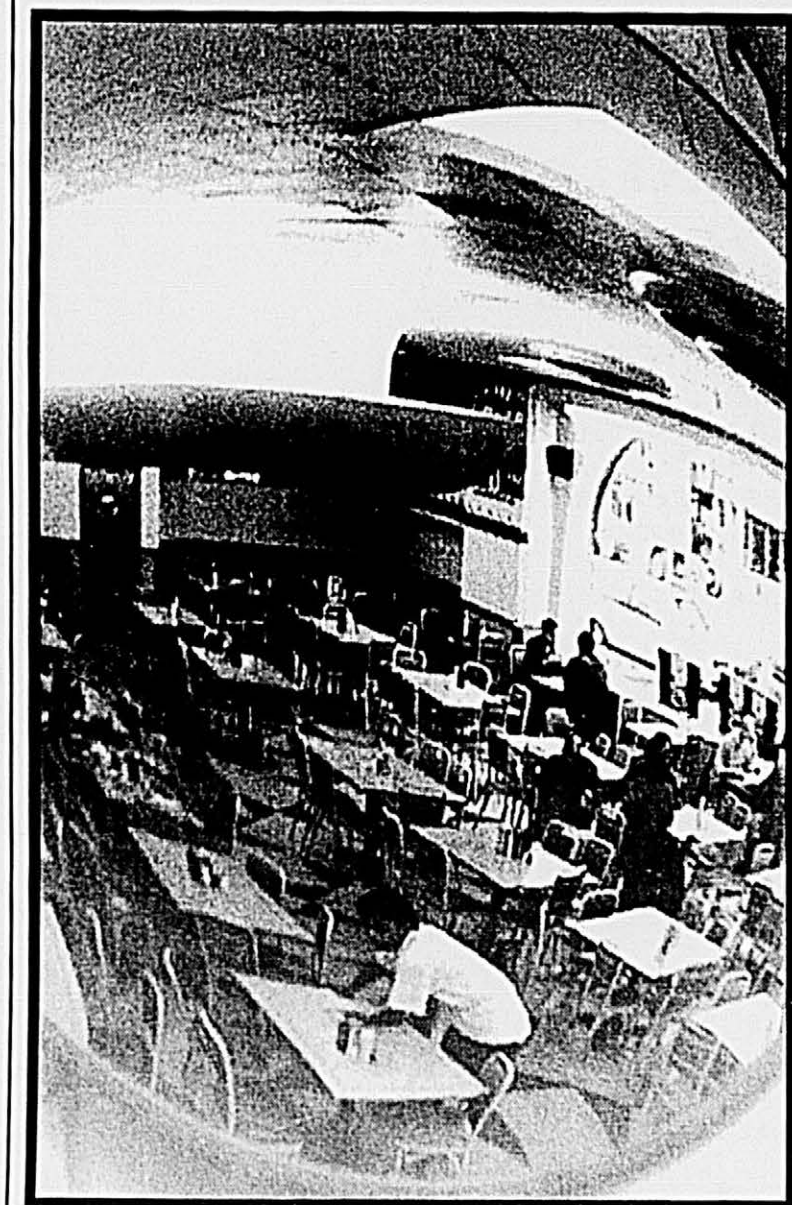
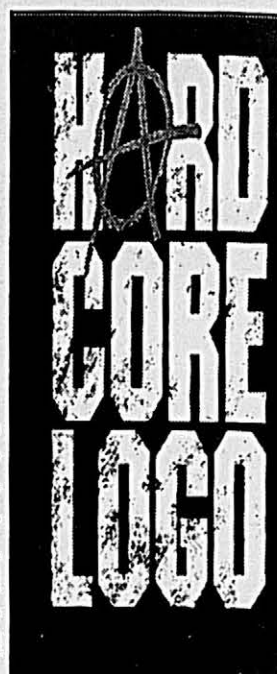
ded within a turgid documentary style. During a game of band geography, while on the road, in need of a band name beginning with the letter 'f', Tallent spits out "Faster Leonard Cohen, Die! Die!" When describing the scenesters throughout Canada, Dick tells us he's sick of Montréal because it's full of "chain smoking separatists." Instead of reveling in their Canadian heritage, HCL (under McDonald's command) remain militant towards the country that has honoured them.

While trying to relive the past in a context that no longer exists, inner tensions become impossible to control. What once was '70s anarchical angst with hundreds of other bands embodying nihilistic tendencies, has evolved into '90s depression and existential calamity. When Tallent is asked to tour with his other band, the L.A. based Jenifur, Dick's insecurities about the future of the band are unleashed. The story shifts its focus to Dick's emotional conflict between trying to maintain HCL as a solid entity or giving up altogether.

Meanwhile, Oxenberger's tour diary and Pipefitter's amusing infatuation with their tour vehicle's skylight provide adequate comic relief to an environment littered with drug dependency, compulsive

lying, physical aggression, and personal misery.

In the end, *Hard Core Logo* speaks to the youth with a deliberate slur of broken dreams and eventual decay. The '90s "new punk" lyrical trend of ambiguous futures and self-deprecation are central to the film's theme. We begin to realise that Joe Dick's drive to reform his band is based on commercial pressure beyond his control or comprehension. Just as McDonald has dreamed up the quintessential punk outfit, Dick's desire is merely a reflection of this falsity embedded in extreme insurgence. Even though we are outsiders, the film's verité style allows us to sympathise with the characters to a point where we can evaluate their behaviour on a non-superficial level. As a result, *Hard Core Logo* perseveres as an apocalyptic road movie that leaves its audience drowning in a vicious stew of crushed asphalt, mangled instruments, and tarnished dreams.



off the darkroom
floor . . .

"Ben's"

by Sara Johnson

Events

Thursday, Oct. 17

- LBGTMM holds its Womyn's Group in the Women's Union (Shatner 423).
- Financial PCOC meeting meets at 18h30 in the Shatner building, room to be announced.
- Women in Science and Engineering and the McGill Centre for Research and teaching for Women presents a seminar called "The Making of a Woman Scientist: A Historical and Cross Cultural Perspective" given by

- Dr. Abha Sur, from the Massachusetts Institute of Technology. 19h, Leacock 232, info 844-4317.
- The Arts General Assembly on Curriculum Reform is held between 11h30-15h30 in Leacock 232.
- The Yellow Door, 3625 Aylmer St. hosts a Literature Live evening with poetry readings and performances by Edward Fuller. 20h, admission \$3.

Friday, Oct. 18

- LBGTMM's Coming Out Group meets in the basement of the UTC (3521 University, near Milton), 17h30; don't be shy to come to this group as everyone is in the same situation as you and the group is very friendly. The Men's Discussion Group meets at the place at 19h.
- Later that night, LBGTMM hosts a student night at Sky club (1474 Ste. Catherine E.)
- The Regional Conference

in Solidarity with Cuba takes place at 12h, at UQAM's Pavillion Sciences de la Gestion, room 130. Info 278-2640 or 695-0029.

- The International Affairs Committee of SSMU Council is meeting at 10h30 in VP Internal Mark Feldman's office, Shatner Building, room 104C.
- The Yellow Door hosts an Evening of Folk Music, including Jennifer and Chris Warren. Admission \$3, doors open at 20h.
- Temple Emanu-El-Beth Shalom, 395 Elm Ave. offers

Kabbalat Shabbat for all ages, 17h30. All invited for songs, crafts and kiddush.

Saturday, Oct. 19

- The Yellow Door hosts its Back to Basic Blues night with Tim Williams. Admission \$8, doors open at 19h30.
- The American Sign Language of Montreal Inc. invites anyone interested to spend a day at their office, 5515 Queen Mary Road, Suite 101, from 13h-17h. The Deaf community will be presenting videos and activities about deaf culture. American Sign Language interpreters will be available for translation in French and English. Info 482-6050 through Bell Relat Service 1-800-855-0511.
- St. Matthias's Fall Rumage Sale takes place between 10h-13h, 12 Churc Hill, Westmount.

Ongoing

- The Yellow Door holds Storytelling every second and fourth Thursday of the month. Tellers and listeners welcome. The sessions are at 20h, admission is \$3. Info 849-2657.
- LBGTMM is looking for volunteers for the Peer Support Phone Line. Info 398-6822.
- Hermeneutic Alchemy: An exhibition of imaginative projects in search of an ethical architecture that may reconcile the personal and universal, is presented by the students of the Graduate Program in the History and Theory of Architecture until Oct. 25. Exhibition room, third floor, McGill School of Architecture, Macdonald-Harrington Building, 815 Sherbrooke West.

Beyond

- McGill Black Students' Network presents the case of Mumia Abu-Jamal, Visible Minorities and Police Brutality. Video at 16h30 followed by a presentation and discussion at 19h, Nov. 1, Shatner Building, second floor. Suggested donation \$3.



October 17—October 23, 1996 The McGill Daily Culture

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A MIDWIFE'S TALE

by Kate Gibson

Long before Helen Spitzer found out she was pregnant, she knew she did not want to give birth in a hospital. "I was pretty wary of hospitals and the medical establishment in general. I had experiences with doctors that made me doubt my knowledge of what was happening to my body," she asserts. "I didn't want to lose the autonomy of giving birth."

Spitzer sought the help of a midwife at the beginning of her pregnancy. As one of a growing number of women seeking alternatives outside of the male-dominated medical establishment for giving birth, she was attracted to the 'culture of birth' which she felt midwives fostered. This includes regular home visits, personal attention and a support network. She stresses the importance of the continuum among going into labour, giving birth and the initial days with the baby that are possible with a home birth.

"When you are in labour, you are so focused on what is happening physically that it is distracting to have to move to a hospital. Women in our society

illness with the hospital environment.

Despite the fact that the services provided by midwives



practiced in hospitals today. With the advent of 'modern' medicine, midwives were increasingly replaced by doctors in the birthing process. Advocates of midwifery saw a renewal of interest in the 60s when the Women's Liberation Movement had garnered enough recognition to draw attention to the neglect of women's health issues.

Women began to demand increased control over their own bodies and more autonomy during childbirth. "The history of the emergence of midwifery in North America is women centered. It was reinvented by women for women" explains Kerstin Martin, a midwife working in Montréal.

Practice 'alegal'

Despite its demand, the profession has yet to attain uniform acceptance and recognition in Canada. Not unlike midwifery's long history, in many Canadian provinces it continues to occupy a precarious position between legality and illegality.

"Before 1993, the status of midwives in Ontario was 'alegal'. It was not on the books that it was illegal, but there was no recognition of it," states Robin Kilpatrick, co-registrar of the Ontario College of Midwives. Despite efforts to regulate midwifery in several provinces, for many midwives and their clients, the 'status' of the profession remains ambiguous "Without the regulation of midwifery, there is no enforceable accountability. The professional cannot be held accountable," Kilpatrick added.

In Ontario midwifery finally became legalized in 1993. This came after more than 10 years of discussion and lobbying for the acceptance of midwifery in the province. The Ontario government now covers the costs of midwifery care, pays midwives' salaries, and provides malpractice insurance.

Unfortunately, the demand for midwives far exceeds their supply and many mothers-to-be are unable to deliver their children with a midwife.

Established in 1993, the Ontario Midwifery Education Program was created to address this need. The joint programme ad-

ministered by McMaster, Ryerson Polytechnic and Laurentian universities is designed to provide formal training for midwives in the province.

This fall 18 students graduated from the programme and

"Students are on call from the very start and attend births and home visits," explained Rose Mason, admissions coordinator of the McMaster program. "The students must perform a certain

"The history of the emergence of midwifery in North America is women centered. It was reinvented by women for women"

— Kerstin Martin, a midwife working in Montréal.

will begin practicing alongside the 72 midwives who are currently registered in Ontario.

number of births where they are the primary caregiver, and a certain number of births in the

I think that midwives can certainly do a good job, but the way they want to do it here (in Quebec) is a bit unorthodox... Childbirth and pregnancy require proper medical attention

— Dr. Lucy Morin, Obstetrician at Royal Victoria Hospital

haven't been able to give birth as they best know how." Spitzer continues "obstetrics is a self-perpetuating thing, doctors are trained to deal with risky births, but apply the same techniques to normal births." Also a concern is the treatment of pregnancy as an illness which necessitates hospitalisation. Many women believe this notion is fostered by society's associations of

month and provides both prenatal and post-natal care to her clients.

Smith first became interested in midwifery in the 1970s. "At that time, midwifery was a feminist outgrowth. It was women taking control over their own bodies," Smith explained.

She explains that the midwifery has been around longer than the methods being



TOWARDS A NEW WAY OF LIFE

home and in hospital in order to graduate," Mason adds.

Since its inception, the midwifery education programme has been in very high demand. This year, there were 242 applications for 15 spots in the program. With its first graduates entering the work force, the midwifery education programme has undergone an external evaluation. "The program has received an outstanding review," says Robin Kilpatrick. Despite its incredible success, there are no plans at present to increase the enrollment in the programme.

The Ontario College of Midwives (OCM) was established in 1993 to regulate and set the standards for practice of mid-

wifery in the province. In addition to assessing the skills of midwives trained in one of the three university programs, the OCM has a prior learning assessment program.

This program examines the credentials of woman who have previous experience in midwifery, but are not university educated. Explains Kilpatrick, "many mid-

wives learned their skills in informal situations. The OCM allows these women to have their experience and skills assessed."

Although Smith favours the certification of midwifery in a broad sense, in some ways, the initiative misses the point. "I'm doing the same thing as I have always done," she maintains, "just because it hasn't been legally recognized, doesn't mean that my work isn't of value." Legitimizing the practice of midwifery from within the medical establishment may leave women who turn to midwifery swamped in the bureaucracy of the medical establishment which they wanted to avoid.

'Appropriate' for Women?

Unlike Ontario, the status of midwifery in Quebec is still up in the air. "The situation in Quebec is not as it should be," declares Smith. "In Ontario, midwifery was studied and approved quickly." Although the provincial government is examining the possibility of legalization, the process is much more drawn out than was the process in Ontario.

As part of its study

of midwifery, the government has set up seven pilot projects across the province. According to Smith the provincial government claimed the "study was

ried, the provincial committee can still say no to midwifery, leaving the profession in a precarious position.

This marginalizes the practice

When you are in labour, you are so focused on what is happening physically that it is distracting to have to move to a hospital. Women in our society haven't been able to give birth as they best know how.

— Helen Spitzer

necessary to see if the practice was appropriate for Canadian women." The birthing centres will be studied by a provincial committee for a period of five years before a final decision is reached. The two Montréal area birthing centres are in Cote des Neiges and Pointe Claire. Kerstin Martin has been working at the birthing centre in Cote des Neiges since 1994 and was also involved in its planning process.

"At the centre, each midwife attends six to eight births a month, half of which are her own clients and the other half in which she is the second midwife. Each birth is assisted by two midwives," Martin says. Christiane Brunelle, coordinator of the birthing centre in Cote des Neiges, explains that the pilot projects only accept healthy, low-risk pregnancies. The incidence of Cesarean sections at the centre is 4% as compared with the Quebec average of 56.7%. The government is due to make a final decision regarding midwifery in the spring of 1998. "Until then, no progress can be made in Quebec. We can't train or hire more midwives or open new centres," states Martin.

However, even after the study is completed, there is no guarantee that midwifery will become legal in the province, and that has Quebec midwives and birth attendants uncertain about their future. "Some midwives will leave the province because of the uncertainty in the province," Smith added. She is concerned that recognized midwifery in Quebec will be confined to the seven birthing centres in the province.

At the end of the five year pe-

of midwifery in Quebec and undermines women's ability to choose how to give birth. "Home birth is so different from a hospital birth that one can't even compare the two. Women are happy to be surrounded by family and friends when the baby is born," she stated. Between 60 and 70% of Smith's clients have already had a baby in a hospital and were dissatisfied with the care they received. "With a midwife, people direct their own experience. I am just a facilitator," she added.

Doctors wary

Despite the progress which it has made towards regulation and official recognition, many doctors remain wary of midwifery as a health profession. In Ontario, many obstetricians are critical of the large salaries paid to midwives while they face pay cuts from the government. Dr. Lucy Morin, an obstetrician at the Royal Victoria Hospital is supportive of the integration of midwives with proper training into a hospital setting.

However, she is wary of home births, believing them to be too risky. "If the birth is not done in a hospital setting where you can react quickly to any complications, then the mother may be put in danger," Morin stated. She explained that, while home births were widely practiced in the 1930s and 40s, the rate of deaths during childbirth was much higher.

Morin is critical of the birthing centres in Quebec and stresses that midwifery should be confined to a hospital. "I think that midwives can certainly do a good job, but the way they want to do it here (in Que-

bec) is a bit unorthodox," she added. Morin believes that many women may be turning to midwives because they are receiving less attention from their overworked doctors. However, she stressed that "childbirth and pregnancy require proper medical attention."

Despite this, Smith maintains that "many women say home birth is an empowering experience," while many women who have had hospital births "feel that they have been mistreated and think it's natural to give birth with [the assistance of] midwives." Spitzer, whose child was born last year with the assistance of a midwife, believes that it is "one of the best things that I ever did."

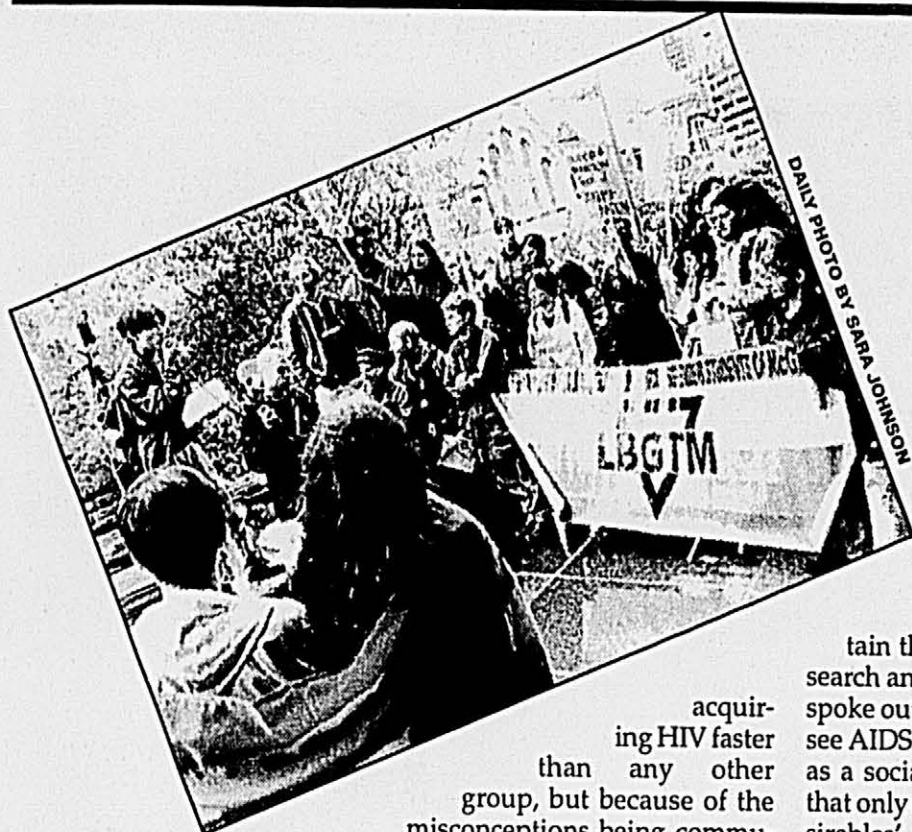
For more information please contact:

The Ontario College of Midwives
2195 Yonge Street
4th Floor
Toronto, Ontario
M4S 2B2
(416) 327-0874

McMaster Midwifery Education Program
c/o St. Joseph's Hospital
50 Charleton Avenue
East
Room F622
Hamilton, Ontario
L8N 4A6
(905) 521-6015

Ryerson Midwifery Education Program
350 Victoria Street
Suite 202
Toronto, Ontario
M5B 2K3
(416) 979-5104

Le Centre de Naissance
6560 Cote des Neiges
Montréal, Quebec
H3S 2A7
(514) 736-2323



STUDENTS RALLY AGAINST CRC QUESTIONNAIRE

by Hannah Rogers

Last Thursday, McGill's Campus Human Rights Coalition sponsored a rally on the Shatner Building steps in an attempt to re-direct student anger away from Student Society of McGill University (SSMU) President Chris Carter — and toward what the rally participants believed is the real culprit—the Canadian Red Cross (CRC).

Members of the McGill community spoke to the crowd of over 80 people about AIDS/HIV awareness, and the discrimination reflected in the CRC's questionnaire — an issue which came to the fore when a group of McGill students protested its screening questionnaire two weeks ago.

As well as addressing the problems with the questionnaire itself, participants, including members of Lesbians, Bisexuals, Gays and Transgenders of McGill (LBGTGM), the Women's Union, the Post Graduate Students' Society (PGSS) and the Sexual Assault Centre of McGill Students' Society (SACOMSS), offered concrete solutions to the problem.

Students were especially receptive to Anna, a second year student whose speech connected everyday discrimination and hostility aimed at prostitutes, gays, and injection drug users to the CRC donor questionnaire. Her commentary was biting yet insightful, and reminded everyone present that they too must re-examine their own prejudices.

Darrell Tan, political coordinator at LBGTGM reminded students that it was the CRC that had made the decision to pull out of McGill, not LBGTGM, Carter, or any other member of the McGill community. He also expressed the need to continue lobbying the CRC to make the blood supply safer.

Presently, there is no question that screens out unsafe heterosexual behaviour. This, Tan explained, is disturbing not only because heterosexual women (between the ages of 18-25) are

acquiring HIV faster than any other group, but because of the misconceptions being communicated by the omission of a question concerning unprotected vaginal sex.

Carter told students that they should continue to be AIDS/HIV activists, and not forget that

there is a constant battle to maintain the current levels of research and funding. As well, he spoke out about the necessity to see AIDS/HIV as a disease, not as a social stigma or a disease that only affects society's 'undesirables'.

Organisers also invited members of the student body to speak from their own experience. One first year student and self-identified hustler spoke about the fact that sex workers

are among the most responsible people in terms of practicing safer sex. In a recent study done in San Francisco and Vancouver, 90 % of male sex-workers use condoms for anal intercourse, and over 50% use condoms for oral sex. Despite this, many people continue to assume that all sex workers are HIV positive or have AIDS.

Adam Giambrone, representative on SSMU council was quite satisfied with the outcome of the rally, he comments, "the

rally was a success in its purpose to re-direct student concern away from the 'Carter controversy' and to focus it on the more legitimate problems of the CRC questionnaire. It also successfully united representatives of a number of student groups, concerned students, and passers-by to show their support."

Bound but not constrained

Two dykes take on the mafia and win

by Marni Levitt

First of all, I will admit that I liked it. I liked *Bound*. I realise that it was made by straight boys and that it is a Hollywood flick, but if they are going to give me something that I like, well why not enjoy it? There is such a dearth of at least somewhat realistic lesbian images in film that I am going to take what I can get.

In my eyes *Bound* is a lesbian camp film. The butch/femme roles of the main characters, Corky (Gina Gershon) and Violet (Jennifer Tilly) are so over the top that they become almost archetypal, exaggerated, and thus campy. The rest of the characters, namely the Mafia men, were also exaggerated caricatures. The movie is action-packed, violent, suspenseful and, yes, it is very sexy.

The opening line of *Bound* goes something like this: "I feel you inside me, like a part of me". This line is repeated several times throughout the film, conjuring up images of Corky and Violet fucking. The first time these two spot each other is on the elevator, Corky checks out Violet's femmy tight, low-cut black dress, and Violet looks Corky up and down noticing her black leather jacket, white t-shirt and the short haircut with her bangs hanging over her eyes. Later on Violet proceeds to seduce Corky by purposely dropping her earring down the sink and asking Corky to get it out for her.

The first sex scene between Corky and Violet pretty much sets the tone and pace for the rest of the film: fast, sexy, scary, risky and hot. The scam that Violet cooks up to screw over the mafia and leave her job as mistress to one of the Mafia dudes is absolutely outrageous. She enlists Corky's help for the dirty work of her plan, and somehow the two of them pull it off together. Two dykes screwing over the mafia and stealing thousands of dollars from them and getting away with it can't help but make me smile. The women are the ones with the power in this flick. The filmmakers obviously did their research.

The characterisations of Corky and Violet were realistic, albeit they were pumped up versions of reality. Word on the street has it that the filmmakers had a real live lesbian on hand to assist with the dialogue and ensure realism. Supposedly, the lesbian they chose



VIOLET AND CORKY SHARE A PENSIVE MOMENT IN THE BEDROOM

was Susie Bright, the self-identified bisexual pervert/sexpert...no wonder I related so well to the film!

I realise that many dykes reject the whole butch/femme thing altogether, or feel that the roles are far too limiting and constricting. On the other hand, there seems to be a resurgence of these roles in the '90s, but in a way that allows more room for paradox, flexibility and creativity than the butch/femme roles of the '50s and '60s ever did. I think *Bound* is a reflection, or an indication of this resurgence. Violet is a total femme fatal, strong, powerful and manipulative. She uses sex to lure Corky into her scheme to steal from the Mafia. I love her use of female/feminine power to get what she wants. Corky is rough on the outside, but really has a soft spot for Violet, and once she decides to be in on the plan, will do anything for her. There is such a strong polarity of difference between Corky and Violet, and yet they are both strong, both cunning, both intelligent. The last line of the movie sums it up pretty well: "Do you know what the difference between you and I is, Violet?" Corky asks, "No, what is it?" responds Violet. "There is none," Corky answers with a smile as they drive away in the brand new shiny get-away car.

All in all the movie is great entertainment. It plays on traditional plots, roles and characters and gives them a new twist. The biggest twist is the placing of a butch lesbian in the role of hero instead of a man, and having her fall in love with the femme in distress, who really isn't in distress at all, because she can fend for herself. *Bound* is an in-your-face sexy thriller, and really, you can take what you want from it and go from there.

GRACE OF MY HEART

Homage to the pop-tunes of yesterday

by Julien Lapointe

During the musical scenes of Allison Anders' independent picture *Grace of my Heart*, the film medium is explored in such a lyrical way the rest of the movie comes off as somewhat tepid.

The rather discontinuous narrative is centred on the fictional life of Edna Buxton (Ileana Douglas) who, from 1958 to 1970, works as a songwriter for several pop groups, before finally deciding to sing her own material. Anders creates a semi-nostalgic, semi-realistic homage to the age of pop. Yet by striving for a gentle, nonchalant tone, Anders weakens the larger dramatic interests and social perspectives of her work. The film is sluggish and seems to fall apart every three or four scenes.

This is somewhat disappointing, because *Grace of my Heart* really isn't a bad movie.

The early episodes pull us straight into the action. The film begins with Edna preparing for a singing contest, which might win her a record contract. We're naturally anxious to see how well she'll do. When the contest scene arrives, Anders films it terrifically. The camera does semi-circle travel shots around the front of her, slowly moving in closer at each cut. Anders creates an intimacy with Edna's music and in doing so she captures the thrill of a good musical performance on screen. The film is at its most impassioned in this early scene.

A following episode has Edna singing in a recording studio and this musical interlude also works rather well. But then the rest of the scene goes all wrong. Edna is refused a contract and she breaks into tears. Douglas, a very physical performer, has an over-expressive face; at these dramatic high-points, she's simply grotesque. Although the moment is played for sweet, ironic laughs, Anders pushes too hard for an effect, letting the scene carry on for too long. The rhythm is lost and our attention has lapsed long before we move on to the next episode.

After this early letdown, the picture never truly hits the right stride again. Edna signs a contract with an eccentric impresario named Joel Millner (John Turturro), who has her change her name to Denise Waverly. She writes songs for unknown pop singers, contributing greatly to their subsequent rise to fame. At the

same time she marries Howard Caszatt (Eric Stoltz), a left-wing beatnik militant musician, who helps her with her work, but also cheats on her quite shamelessly.

Denise/Edna eventually winds up with Jay Phillips (Matt Dillon), a surfer/singer into drugs and terribly anguished by his psychological problems and suicidal impulses. If this plot summary ap-

pears a little convoluted, it's only because the narrative itself has a random, arbitrary "let's-not-worry-too-much-about-where-we're-going" disorientation that



obscures much of the film's dramatic terms. One hardly ever has a clear idea of Edna, why she falls so easily for Howard, although she recognises from the start that he's a pretentious lout.

When Jay turns from a naïve, somewhat offbeat, nice guy into a manic-depressive, the ensuing dramatic episodes play false. We never understand why this man is so psychologically unstable. Dillon's features remain impenetrable and hard. With certain directors (such as Francis Ford Coppola or Gus van Sant), Dillon has managed to build a performance out of his muted emotionalism and dreary looks. As directed by Anders, we never have the impression of there being an actual person behind this man's opaque appearance.

Anders doesn't seem to think of her film in terms of structure. Most of the time, she doesn't shape the scenes cinematically or dramatically. She films much of the action flatly, in a matter-of-fact manner which drains the film of any energy. She relies too heavily on the charm of her actors, and most of them let her down. The unappreciated Eric Stoltz (he was in *Killing Zoe*, *Pulp Fiction*, *Rob Roy* and *Kicking and Screaming*) is excellent as Howard. Rash and flamboyant, he's also so over-

mannered in his behaviour; one senses how Howard is someone incapable of sincerity. But Turturro as Millner lapses too easily into his usual caricatured schlock, though he's slightly amusing at times. And the other performers don't make a strong enough impression on the material for us to be affected by them.

Douglas, in the central role, is the wrong actress for the part. Edna is an inspired sufferer, overcome by life, but capable of pouring out her emotional torments into her songs. Douglas, with vivid, sharp eyes, looks too clever to ever abandon herself to her passions the way Edna does; she doesn't display her character's artistic sensibility. When she mourns or cries, she can't help but appear mawkish and we don't believe in her pain. Apart from the early musical scenes, there's no intensity in her performance.

Grace of my Heart intends to restore nobility and respect to the too often underrated pop tunes of the '60s by showing us the creativity and personal commit-

ment of its musicians. It is successful on these terms, but it doesn't take its agenda far enough. The music here isn't interwoven as eloquently into the film as it was in, for example, *Kansas City* or *Casino*. The songs aren't part of the film's tone; they're just fancy pop tunes thrown in for fun. The problem, I think, is that the dramatic motor of the movie is so weak the songs, which are meant to reflect the themes and the characters, don't connect properly with the rest of the picture. They momentarily enhance the film's emotionalism, but never carry the picture away as they should.

Grace of my Heart leaves one a little bewildered. Anders directs with skill and taste, yet she doesn't break through to the audience. She's like a lonely pop-singer, composing melodies and lyrics, never realising her work has the unremarkable, fading banality of America's crass mass culture. I think I'm being a little harsh on this film, but I also find its appeal has the evanescent charm of listening to dated, old songs on the radio.

Grace of my Heart is playing at the Cinéma du Parc until Sunday, October 27.

"I AM NOT A CROOK"

Former CASA director answers to allegations of embezzlement

by Stu Clark

FREDERICTON, N.B. (CUP) — Nine months after being forced to give up his job with a national student organisation amid allegations of embezzlement and fraud, Patrick FitzPatrick has spoken out for the first time.

FitzPatrick, a student at University of New Brunswick, was removed from the post of interim national director of the Canadian Alliance of Student Associations (CASA) last January after the organisation said it couldn't account for over \$20,000 in missing funds. Both the Ottawa and New Brunswick police forces began investigations on the case last January, but so far no charges have been laid.

FitzPatrick kept silent on the many allegations made against him until he was interviewed on Oct. 3 by the *Brunswickian* — the University of New Brunswick's student newspaper at its Fredericton campus.

"I know how to give an accounting for [the missing money] that will be legally acceptable in the opinion of my lawyer," he told the paper. "I do not feel I have done anything wrong morally, ethically or legally and I am ready to defend myself as need be."

FitzPatrick didn't say how he would defend himself against any of the specific

allegations.

In an interview with Canadian University Press, he said he hasn't spoken out before because he wasn't impressed with the way the media was handling the story.

"There was a lot of libelous or semi-libelous stuff written," FitzPatrick commented.

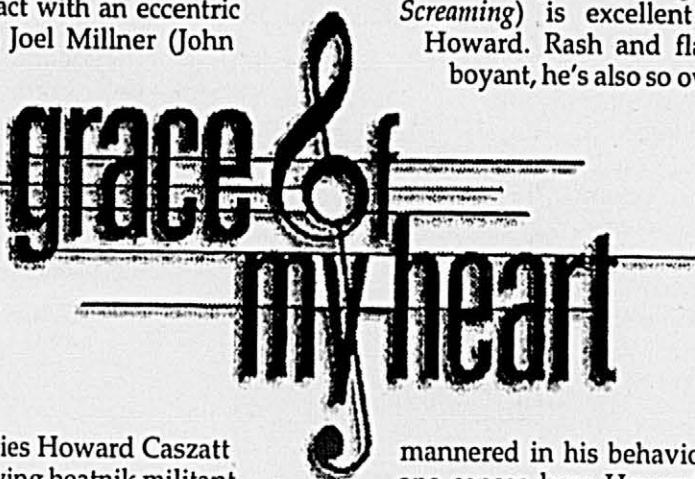
He said he was willing to speak to the *Brunswickian* because he has come to "trust the integrity of the editorial board here and felt comfortable commenting." FitzPatrick works at the paper as a photographer. His brother is the paper's managing editor.

Matthew Hough, current director of CASA, says he is eager to hear FitzPatrick's explanations. Hough is currently waiting to see if the New Brunswick prosecutors office will file charges.

"I want them either to file charges or tell us why they aren't filing charges," he said, clearly angered by the lengthy delays in the case.

Hough is skeptical of FitzPatrick's claims that the whole matter will be easily solved if and when it goes to court.

"If he can explain everything, why hasn't he told the police what happened to the money?"



THE SENSUALITY OF STUFFED RABBITS

Catherine Kidd's everything I know about love I learned from taxidermy

by Noémi Tousignant

everything I know about love I learned from taxidermy is orange, of pleasant rectangular flat dimensions, and has a human spine wrapped around its simple cardboard back. It fits nicely in your palm, which makes you want to read it right away; I did. It also comes with a cassette of Catherine reading her pieces, although I advise reading the text first, especially if you're like me — more textually oriented and a little weary of spoken word style. If you're more aurally inclined, the cassette might be played first, but you can also read to yourself aloud.

The text lends itself very well to the latter; the versatility of Catherine Kidd's written work to be adapted to different performance media contributes greatly to her noted reputation as a performer. She is mainly known for her stage appearances in many spoken-word events in Montreal, including last week-end's VoxHunt at the Cabaret, but she has also been published in literary journals such as *Matrix*, *errata* and *Per-*

haps?

Kidd's first book, *everything i know about love...* is also a first for publisher Andy Brown, operator of Conundrum Press, who has been waiting for such an opportunity to get his press started. The first run of the book was entirely sold-out, and the second will be more widely distributed. She will be going to Ottawa at the end of the month, and hopes to launch the book in Toronto and Vancouver as well.

The book is a collection of short stories that explores the sense of cosmological order which regulates the relationships between humans and different elements in their environments. In the first story, you will find yourself picturing the cosmos as a cow, and in the second, establishing a feeding system between yourself and a keyboard through an umbilical cord. The stories, which are more like pieces, form separate systems, each self-enclosed, dictated by a strong sense of natural order. The narrative is well-paced, but what struck me most

about it was its fine and solid underlying structure, the foundations of which reveal Kidd's interest in anatomy. If you were to take an x-ray shot of this book, it would expose a skeleton.

Throughout, there are juxtapositions of living and inanimate elements; "artificial" structures and organic bodies are superimposed — from the anatomy of a city street to a map of Florida tattooed on skin — and sexuality is explored through images which include Lifesaver lollipops and rabbit road-kill. The carefully rhythmic sentences, with liberally sprinkled commas and double-hyphens, need a minimum of dramatic rendering to come alive.

Eventually, you should also listen to the cassette. Kidd has an excellent performing voice. She begins in a casual, story-telling tone, which I found very effective, especially with such highly-readable material. However, she also falls into that spoken-word habit of lingering, mid-breath, halfway through

the sentences, then rapidly stringing words together and not quite concluding anything, which gives the impression that the performer is hyperventilating and tends to leave me winded and unsatisfied.

She redeems herself in the bonus track, a piece on the cassette not included in the book, entitled "Eros and Pathos," which she reads with a slight swing punctuated by a trumpeted jazz accompaniment. The tape is enjoyable, but it is eclipsed by her dazzling live performance, which incorporates dance-like movement as well as sound accompaniment, done by Jack Biswell, who also recorded the tape at Swamp Studios.

The quality of Catherine's writing also makes the cassette seem superfluous when sold along with the book. Although her cassette will probably fall into the

vortex of lost mixed tapes and recordings without labels somewhere under my bed, the book will certainly find its way to an honoured space on my bookshelves to be re-read and savoured again.

everything i know about love I learned from taxidermy, is available at the Word bookstore, Milton's Paradise, Danger!, Cheap Thrills, or can be obtained by calling Andy Brown at Conundrum Press, 276-8494.

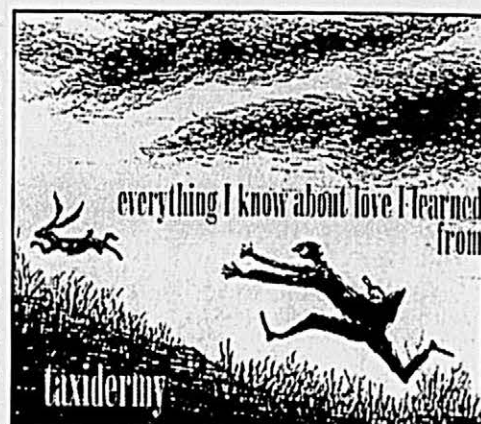


ILLUSTRATION FROM CATHERINE KIDD'S NEW BOOK

CD REVIEWS

CD REVIEWS

CD REVIEWS

CD REVIEWS

BLAHZAY, BLAHZAY — BLAH, BLAH, BLAH (Mercury)

Hailing from Brooklyn, NY, Blahzay Blahzay's MC OutLoud and DJ P.F. Cuttin' have been lurking in the NYC underground rap scene since 1985. Quite surprisingly, though, this is their first album.

Their first single, "Danger," was an east coast anthem this past summer, giving the group



nationwide exposure. With OutLoud's deep voice and the respected production skills of DJ P.F. Cuttin', the duo were on the verge of exploding. However, due to the lengthy period between the release of the single and the album, *Blah, Blah, Blah* hasn't had as big a commercial impact as it would have had it been released in, say, mid-July.

Unfortunately, *Blah, Blah, Blah*'s content does not make up for lost time. The beats are ex-

remely dark and hard, but very predictable and the lyrical content is far from complex, catering to a more elementary crowd. The rhyming skills are apparent, but the vocabulary used will not have you reaching for your Webster's. Tracks like "Blah, blah, blah," "Good Cop/Bad Cop" and "Danger, pt. 2" (featuring Trigger the Gambler, Darkman and Smoother da Hustler), save the album from catastrophe.

It's obvious that, with this album, Blahzay, Blahzay was unable to capitalize on a golden opportunity — that is, following up their hit single quickly with an album. Coolio used this simple formula after "Gangsta's Paradise" hit the streets last year; the demand for an album was so great, that he rushed to put one together — albeit a mediocre one. The results were obvious. In taking three months to make *Blah, Blah, Blah*, Blahzay Blahzay squandered their opportunity to exploit a hit single. A costly move, as indicated by record sales.

In comparison to new releases by NAS, Tribe Called Quest and The Roots, *Blah, Blah, Blah* can't compete. Five years down the line, the album will simply be forgotten.

— Michael Terzian

THE RAINCOATS — LOOKING IN THE SHADOWS (DGC/MCA)

In 1979, the Raincoats released

their first single and I was four years old. In the ensuing 17 years, I've been, thankfully, the one who has changed the most. *Looking in the Shadows*, 1996's release from the band features founders Ana da Silva and Gina Birch back together making basically the same noises, minus violin, but with a big label and competent producer behind them to let us know that it's almost two decades later.

These professional touches don't bastardize the music, though they do leave it feeling more mature. The 'punk' edge is gone, but the originality survives. The Raincoats' live shows used to blow people away, both with the energy of the music and with the fact that four women were making the place rock. Now, the novelty factor surrounding these four women is, fortunately, gone. The Raincoats have led the way for rocking women, and in the process, turned focus back to the actual music. And this new album will stand up to the inevitable comparisons of old and new Raincoats and the nostalgia of the heavier days of yesteryear. The Raincoats have not made a great comeback album — they've made a great album, period.

This new album comes from a band who had broken up and gone on with their lives, only to decide 10 years and one visit from Kurt Cobain and Courtney Love later to regroup and try again (albeit with two new band members). The spontaneity and

whimsy is gone though a solid record remains. While the earlier albums had to be heard in stages (a straight play-through was just too overwhelming), *Looking in the Shadows* is endurable in one sitting.

And with the CD re-releases of all their old stuff, I guess we can now have the best of both worlds — today's Raincoats to play while eating dinner, and yesterday's Raincoats to play while doing nothing more than lying around, perhaps looking at pictures of your cute little self when you were four.

— Sarah Johnson

SUBLIME - SUBLIME (Gasoline Alley/MCA)

Sublime can certainly stake its claim as a defining member of the alternative scene. From the Henry Rollins-esque tattoo on the lead vocalist's back to their borderline offensive artwork, this band has the making to be one of the leaders in their phylum. They have been enthralling Southern California's beach cities' audiences since their first gig back in the summer of 1988, and have been able to record two fairly popular albums in the ensuing period. However, it is with the release of their exclusively Canadian album *Sublime* (a compilation of their previous two American releases), listeners north of the border can get a taste of exactly who these punks really are.

Their first single, "What I

Got," will likely establish for Sublime not only a following within our alternative scene but also within the general 'mainstream' Canadian music community. This single is blessed with all the proper components for gigantic success, with both critics and the boosting of record sales, fusing '80s sounding hip hop beats and sweet vocals, a combination that Beck could only dream of emulating.

Unfortunately for the band, the rest of the album does not maintain the same level of qual-



ity. Despite the eclectic mix of musical genres, from an industrial hip hop sound to a punkish Green Day style and even a few ska tracks, the band fails to reproduce the same caliber of music exemplified in their first single. While the remainder of the album is not as great as "What I Got" it is certainly not sub-par. The vast array of musical styles exhibited, are unquestionably entertaining and not the least bit shabby.

— David Dexter

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